



MUSEUM
ALLIANCE

QUARTERLY

LOS ANGELES COUNTY MUSEUM/VOLUME 3 • NUMBER 2



Ship Models Illustrate History

Spotlight

Whistling Pots from Mexico and Peru

Steam Street Cars

As the Camera Saw the Plaza

1964 New Membership List



MEMBERS' CORNER

ALLIANCE PURCHASE

Mounted Caballero
Ink and wash drawing by
Edward Borein (1873-1946)

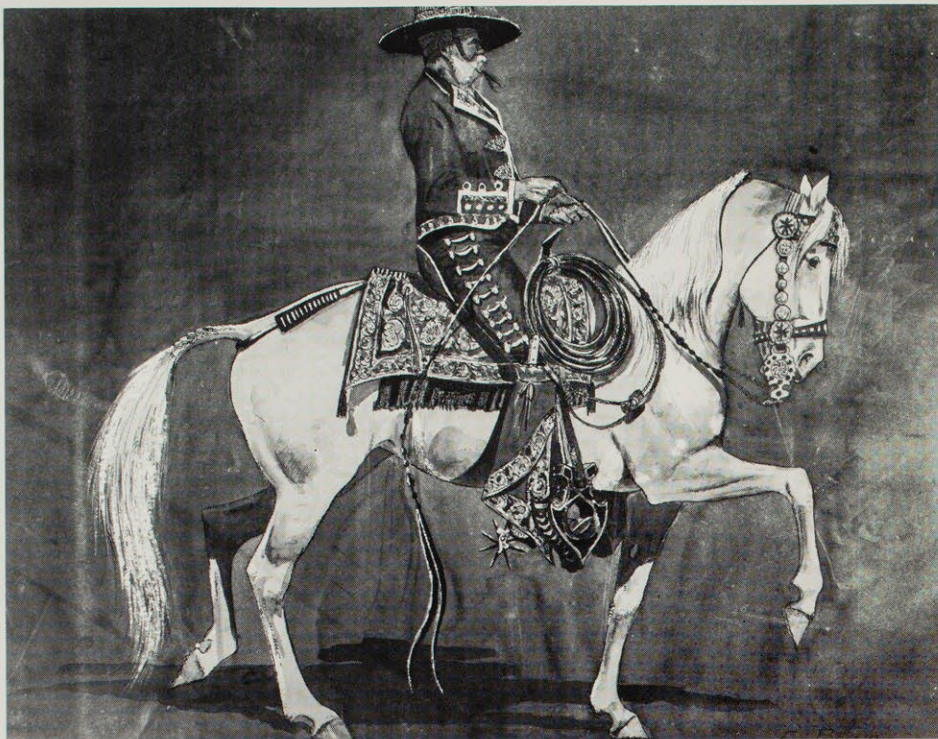
MEMBERSHIP

The Museum Alliance awaits the pleasure of greeting you as a new member if you are not now participating in our many and varied programs. Publications, films, family participation and children's programs, special events in and away from the Museum—all these are yours to enjoy . . . among others.

Privileges and Pleasures of Membership are:

1. A subscription to the Museum Alliance QUARTERLY
2. Invitations to the NEW DIMENSIONS TO DELIGHT series of family participation programs—not open to the public
3. Summer science excursions for children
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5. 50% discount on tickets for the Science and History Lecture Series
6. 20% discount on most items at the Museum Bookshop
7. Announcement for the annual Film Circuit
8. Announcement for the annual Where-in-the-World travel series
9. Invitations to previews and receptions for the new exhibitions and to meet lecturers
10. Additional selected publications
11. Other bonus rewards

With the Art Museum move to Hancock Park now beginning, the Alliance is increasingly desirous that you share your interest in the development of the Los Angeles County Museum with your friends. Our future in Exposition Park holds many opportunities—to assist us in becoming one of the world's finest museums of history and natural science an ever expanding membership is needed. Enjoy your museum through membership—share your joy with your friends.



Ed Borein was born in San Leandro, California, and grew up in an era when vestiges of an older way of life still remained. As a young man, he worked on the cattle ranches and it was while working as a vaquero on the Jesus Maria Ranch in Santa Barbara County that he sold his first sketches. He became a full-fledged cowboy, and, in the words of C. F. Lummis, "his school became the cattle ranges of California and Mexico; his book, nature; his tools, the reata; his home, a California saddle." In New York, Borein worked as an illustrator

and it was there in the "big camp" that he met Charles Russell. In a moving tribute to Borein, Russell wrote:

"My brother we are both from the big hills
But our fires have been far apart
We met in a strange land. . . .
In this big camp where the lodges
hide the sun and its
People rub shoulders but do not speak
Your pipe was mine. It is good our
hearts are the same."

A recent purchase with Alliance funds.

NEW OFFICERS

New officers were elected at the June meeting of the Museum Alliance Board of Directors. Mr. Thomas Wolfe will serve for the coming year as Chairman, replacing A. Raborn Phillips, Jr. The new list of officers and Board members is on page 3.

Several loyal Board members of long standing retired in June and we wish to express our appreciation to them at this time: Mrs. Margaret W. Divizia, Administrator with the Los Angeles City Schools, had served for over a decade with the Museum Association and Museum Alliance Boards; Mrs. Arthur Manella, a member of the Museum Docent group and an ardent gallery lecturer for

the past five years—fortunately she will continue with this important part of her Museum work; and Mr. Justin Turner, well known among the historical societies of America.

We wish to welcome the following new members of the Board: Henry Clifford, Mrs. Justin Dart, William Drewry, Gordon Guiberson, Robert B. Honeyman, Jr., Mrs. Mortimer Kline, Hoyt B. Leisure (former Museum Association President), Mrs. James F. LeSage, Robert L. Lynch, Douglas J. Macdonald, Mrs. John Mack, Louis Nohl, George O'Brien, Mrs. Hadley Stuart, Leighton Wilkie, Dr. Iris Wilson, and Herbert Young.

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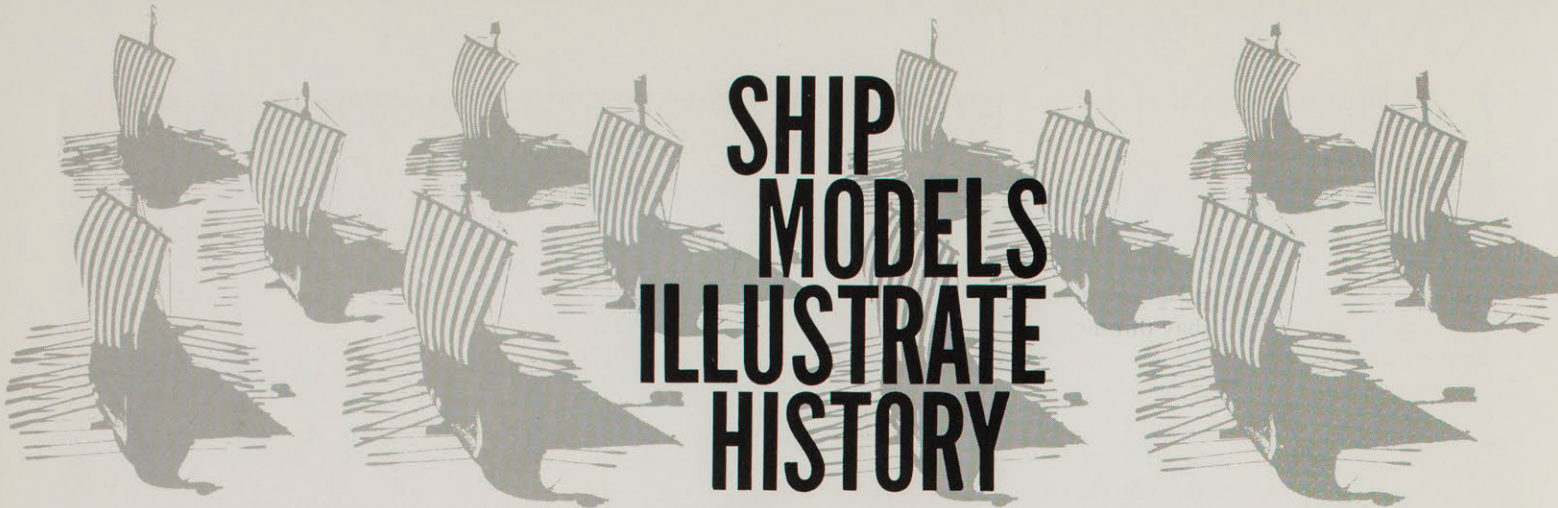
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The Los Angeles County Museum QUARTERLY is published for the MUSEUM ALLIANCE. Quarterly staff this issue: Lucille Libow (editor), Harry Pack, Norbert Jobst (art editors), Susan E. Barrett, Elizabeth S. Hunt, Katherine Jenney, Eleanor B. Lehner (assistant editors). QUARTERLY Committee: Theodore Downs, Herbert Friedmann, Ruth I. Mahood, Gretchen Sibley, Fred S. Truxal, Robert Weinstein. (Museum Photographer) Armando Solis, (Museum Illustrator) Mary Butler.



SHIP MODELS ILLUSTRATE HISTORY

In an expansion of the materials available for loan to schools and educational groups the Education Division of the Museum has recently acquired models of ships of three important periods of exploration. The ships are: the "long ships" of the Vikings; Juan Rodriguez Cabrillo's "San Salvador" and "Victoria," the first European ships to sail up the coast of California; and Sir Francis Drake's "Golden Hind" with which he circumnavigated the globe "singeing the King of Spain's beard."

The ship models were reproduced from various sources. Drake's "Golden Hind" has been the subject of close English scholarship, and therefore, various specifications and blueprints are available. Information on the Viking "long ships" has been increased by the Viking practice of using their great ships in the burial of important persons—the ships being beached, de-masted and buried with the body of the dignitary. A number of these great ships have been excavated.

Research on Cabrillo's two ships, the "San Salvador" and the "Victoria," has turned up nowhere near the volume of detail available on the "Golden Hind" or the Viking ships. In point of fact, there is almost no precise information available with which to recreate Cabrillo's vessels.

We do know that they were undecked. The Summary of the Log of Cabrillo's voyage which is in the Archives of the Indies in Seville, Spain, tells that on Wednesday, February 28, 1543, being somewhere above our presently named Cape Mendocino and being in the midst of a violent and continuing storm: "the seas came from many parts, which harassed them much, and broke over the ships, which, not having decks, if God should not succor them, they could not escape. . . ." But God did succor them

with a change in the storm's direction just as it appeared they would be piled on the land, and both ships returned ultimately to the Mexican port from which the expedition had been dispatched.

In the Museum's reproductions of Cabrillo's two ships the educated guesses of scholars in the field have been followed. The ships would have been similar to other ships of that period. Thus, the hull can be imagined. In rigging, the Mediterranean, lateen type sail would be the one with which Cabrillo would be most familiar. It is therefore supposed that the ships would carry lateen, or triangular, sails except for those on the foremast of the "San Salvador" where the square sail was typical rig on caravels of the period.

Though the ships conformed to the traditions of the Old World they were products of the New World, for Cabrillo supervised their construction on the Pacific shore of Guatemala at Iztapa, a hell-hole so hot that even the natives could work only from midnight to mid-morning. Necessary ironwork for the vessels came from Spain and was hauled across the Isthmus by Indian bearers at a terrible toll of human life. It was estimated that eighty ships could have been built at Seville, Spain, for the cost of the thirteen built at Iztapa.

Cabrillo, we are early told, was "a Portuguese, a person very skilled in matters of the sea." He is later described as a "captain of crossbowmen" standing at the right hand of Pedro de Alvarado during the bloody conquest of Central America.

As a reward for his loyal and effective service, Alvarado, as Governor of Guatemala, gave Cabrillo vast estates and the free use of all Indians thereon. Cabrillo prospered and returned to Spain to marry the sister of a fellow Conquista-

dor and then returned to Santiago de Guatemala, which he had helped found, to raise his family and tend to his holdings.

But Alvarado had other schemes for conquest. He wanted a fleet to sail across to the Spice Islands and explore the Pacific, and he turned to his comrade and fellow Conquistador, Cabrillo, to get that fleet. Alvarado, with Cabrillo as his admiral, reached Navidad, some twenty miles north of the present Manzanillo in Mexico, when the Viceroy of Mexico stepped in and demanded a larger share of the expedition and its discoveries. Before any agreement was reached however Alvarado impetuously rode to help crush an Indian rebellion and was killed when his horse fell on him.

From this period Cabrillo's fortunes dwindled.

All but two of the ships Cabrillo had built were detached from him by the Viceroy and eventually sent westward across the Pacific. Their venturing established the Manila run of treasure-laden galleons from the Philippines, a run which lasted for two hundred and fifty years and produced untold wealth.

While Cabrillo was still outfitting his remaining two ships for their sail up the coast of California an earthquake ruptured the walls of the crater lake upon whose slopes Santiago de Guatemala had been built. The city which Cabrillo had helped found was swept away, and Pedro de Alvarado's widow was killed. Cabrillo's wife and two children managed to escape from this havoc of nature only to face the implacable cruelty of Cabrillo's enemies. With no Alvarado to protect him, Cabrillo's estates were stolen from him, and his family was reduced to poverty.

Despite these shattering personal dis-

asters Cabrillo persisted in his mission to explore the California coast, suing for the return of his lands and hoping for some great discovery to help recoup his fortune. He expected to find either the northwest water passage through the great North American land mass or to find a shorter route to Cathay through a suspected northern merging of Asia and North America. He found neither, but he is now given honor as the first European to sail up the California coast, touching at San Diego Bay, San Pedro and in the Channel Islands.

It is ironic that after his colorful and successful career as a soldier, the one achievement separating Cabrillo from the many other Conquistadores now lost to history was this quiet and tragic sail up the coast of California. In this final trip he lost everything. Going ashore on San Miguel in the Channel Islands Cabrillo fell and broke his arm near the shoulder. He died on the island January 3, 1543, apparently of gangrene poisoning. His last words to his men were to continue the exploration, and this they attempted to do until forced south again by storms and depleted stores.

Cabrillo's fleet which he constructed at Iztapa was made up of three galleons of 200 tons, seven ships of 100 tons and three smaller vessels. Two of the vessels among this group were the "San Salvador" and the "Victoria." Even if they had both been the largest of this group—and we assume they were of the second and the third class—they would not have been large for the voyage laid out for them. It is a wonder how open ships of this type could have survived in the tempests they met on their course. But Cabrillo's confidence in his ships was not misplaced, for the ships got back safely. Men were exploring the world in cockleshells in those days, and through their ambition, it was very often the men themselves, if not their ships, which became shipwrecked.

Sir Francis Drake's "Golden Hind" which sailed on Pacific waters nearly forty years after Cabrillo's venturing voyage was a merchant-ship converted for Drake's purposes of exploration and privateering. It was of only 100 tons burthen, apparently the equal of Cabrillo's "San Salvador" and scarcely larger than the "Santa Maria" of nearly a hundred years before. From previous views of

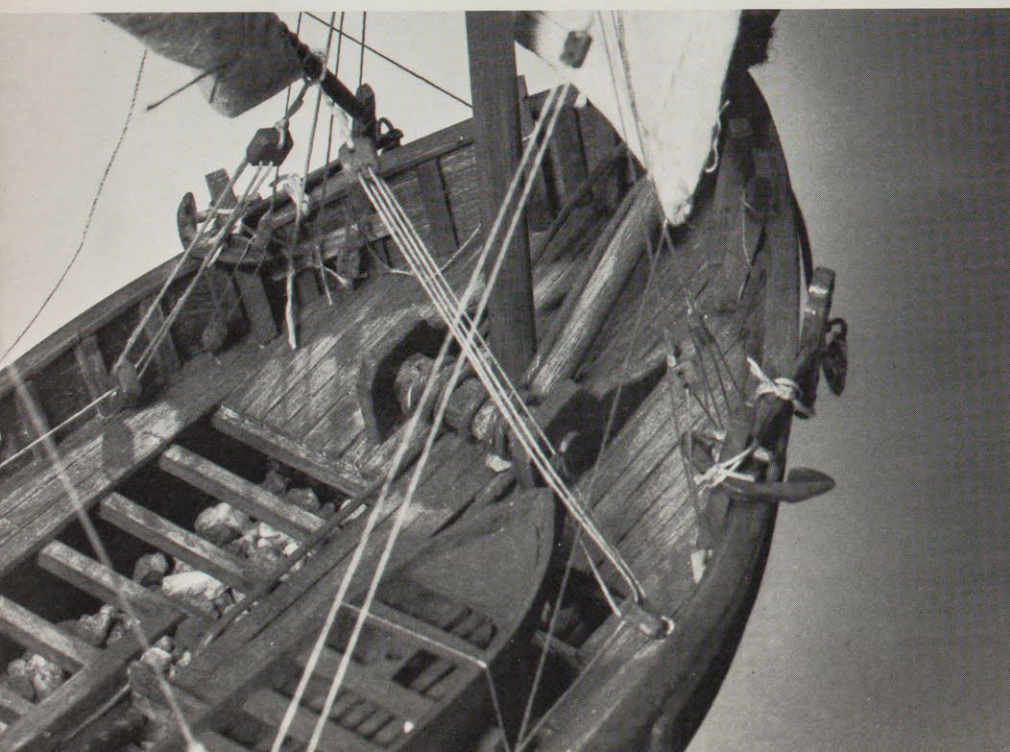


Cabrillo's "San Salvador" was crudely built, but she was rugged enough to complete her tentative, probing mission along the California coast.



ABOVE: Juan Rodriguez Cabrillo's "San Salvador" carried stones for ballast and was caravel-rigged.

BELOW: A detail of Cabrillo's "San Salvador," built under his direction in Guatemala, which rode out fierce Pacific storms despite its crude appearance.



the "South Atlantik" during raids on the Spanish colonies of the New World and as the result of a trek across the Isthmus with seventeen companions in 1573, Drake saw the broad Pacific "and thereupon either conceiving a new, or renewing a former desire, of sailing on the same, in an English bottom," persuaded the Queen to let him carry harassment of Philip's Spanish treasure galleons into the Pacific.

Shortly before entering the Straits of Magellan, Drake rechristened his flagship which up to now had borne the prosaic name of "Pelican," to the "Golden Hind." It was with this scintillant imagery that he burst upon the unsuspecting Spanish in the Pacific.

The new name was better suited to the flamboyance and verve of Drake's manner and the object of the enterprise. Along with Drake's accomplishment as a dashing man of war he also had great taste for pomp and finery. He carried fiddlers with him to make music; and the vessels of his table, and even of his kitchen, were of pure silver. In his cabin there was fine oak furniture so that wherever he went all might admire "the civility and magnificence of his native country." And, finally, he carried a drum to join in making music and which, on his return, he emblazoned with the coat of arms the Queen gave to him.

After his return, on April 4, 1581, Queen Elizabeth paid Drake a state visit on board the "Golden Hind" at Deptford and there knighted him. She decreed that the ship should be preserved for posterity, but after a hundred years it decayed and was broken up. Of the sound timbers a chair was made and presented by Charles II to Oxford University.

Drake's "Golden Hind" represents a considerable advance over Cabrillo's "San Salvador." For one thing, the "Golden Hind" was decked in, and sailing in her was not quite as wet and miserable an experience as it had been sailing the "San Salvador." Drake's ship was square-rigged, was of deeper draught and in common with all English shipbuilding of this period was handier, faster and steadier, factors that led to prosperity for English shipping and eventual disaster for the Spanish.

Drake chose well in converting the merchantman "Pelican" into the "Golden Hind" privateer. She was roomy

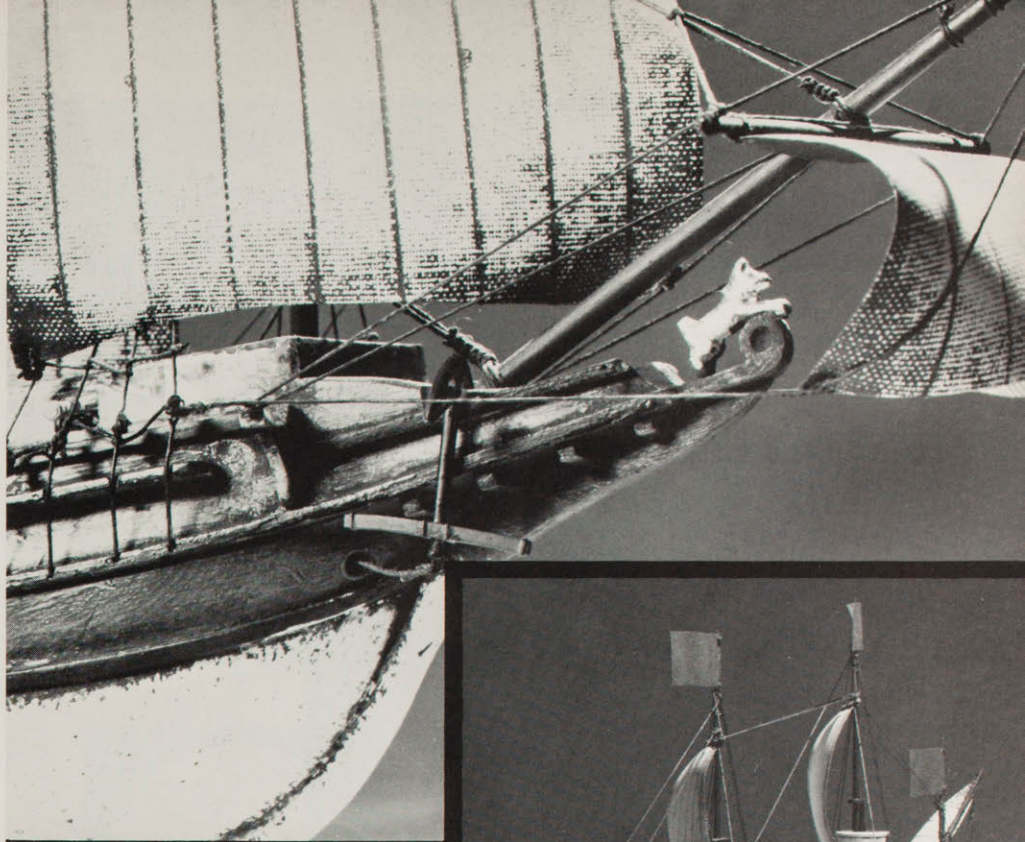
enough to carry treasure and she could still carry sufficient guns (eighteen) to fight; and she was fast and maneuverable enough to outsail the Spanish. She was over-all, seventy-five feet long, with a keel of forty-seven feet. She had to be a good ship to respond to Drake's demands on her, but she was less than half as long, and perhaps no more seaworthy, than ships built nearly a thousand years before her.

Among the most graceful ships ever built were the "long ships" of the Vikings which spread terror throughout western Europe and Britain in the ninth, tenth and eleventh centuries and in which scholars believe Leif Ericson journeyed to Newfoundland to found a settlement near the present J'Anse Aux Meadows around 1000 A.D.

In the saga of ship-building it is difficult to find ships that excite the imagination more than the Viking ships. From the graceful lines of their planking (bent in steam boxes) to the easy working of their members as they met the waves and climbed them the Viking ships were truly instruments of seatristry.

The "long ships" were used for piracy and for transporting warriors. Their size was indicated by the number of pairs of oars they used. Ships measuring twenty pairs of oars were most common and carried, beside the forty oarsmen, up to one hundred men. The flagship of King Olav Trygvason, the "Long Serpent," is said to have measured some 160 feet over all. It carried 250 or more warriors. Even larger ones than the "Long Serpent" were built.

In the burial ships which have been dug up out of the clay preserving them for over ten centuries there is no indication of the manner in which the oarsmen were seated. By measurement of angle and height of oar-holes above the floorboards it is determined that the oarsmen did not stand, but actually were seated. Scholars have concluded that the oarsmen brought their own sea chests on board and used these as seats, taking them with them when they left. Oarsmen also brought their own shields on board and hung them on the side of the ship, for these rowers were not slaves as were the rowers in the galleys in the southerly nations, but were warriors. In the northlands the slaves were left to till the meager farms, and the freemen respond-



ABOVE: The bow of the "Golden Hind" was less ornate than those of sailing ships immediately following this period. MIDDLE: A model of Sir Francis Drake's "Golden Hind" which sailed around the world and returned to England with stolen Spanish treasure. BELOW: Under full sail the "Golden Hind" was a fast ship with enough space to carry the treasure she pirated from the King of Spain's galleons.



ABOVE: The dragon's head bow carvings on the Viking ships perfectly reflected the ferocity of the Norsemen who sailed them. BELOW: The term "starboard" dates back to the Viking practice of placing the "steering-board," an adaptation of the paddle, on the right side of the ship's stern. To prevent damage to the steering paddle, the left side of the ship was berthed facing the dock and came to be known as the "port."

Richard H. Lipscomb
Museum Education
Specialist



ed to the call of the open sea—for the adventure of pillage and of founding settlements.

Queen Asa's ship, the Oseberg Ship, which is the most perfectly preserved of these ships unearthed thus far was built completely of well-seasoned oak. Its members were joined by hand-wrought iron spikes; and leather thongs were also used to join the side planking to the ribs. It was clinker-built, which means that its sides were not smooth as in Mediterranean vessels but each plank stood out a bit above the plank below it. This sort of construction makes for steadier riding qualities; and the Vikings apparently discovered this fact very early since their venturing took them quickly out of the placid fjord waters. The sea-going capacities of vessels of this type was hardly inferior to that of later sailing vessels of much larger size. Their great beam, their flat bottom and their extremely light construction made them follow the wave slope without any accumulation of rolling.

The ships also carried a great square sail which was apparently used a great deal in travel on the open ocean. The sail was not of much use in tacking, but with the wind behind them they could make impressive speed. Speeds of nine knots and more have been recorded by these ships. Because of their speed and maneuverability it is no wonder that for some centuries the Vikings were more than a match for anything sent against them at sea.

In an age when ships of the air are capturing imagination with their explorations into unknown space the Museum reminds us through these ship models that there were other ages when the fear of the unknown was just as great and the thirst for discovery just as impelling. The feelings of explorers in every age have striking similarities, and an awareness of what has been achieved can help prepare for what may be achieved.

The Education Division of the Museum has acquired a fleet of these early ships: six models of the "Golden Hind," six models of the Viking "long ships" and a model each of Cabrillo's "San Salvador" and "Victoria." These models are in process of being mounted in clear plastic carrying cases and will join the hundreds of other historic and scientific objects which the Education Division each year makes available to schools and interested individuals through its Lending Service.

RUFUS VON KLEINSMID

Dr. Rufus B. von KleinSmid, Chancellor and former President of the University of Southern California, and a member of the Board of Governors of the Los Angeles County Museum since October 19, 1934, died on July 9, 1964. His service to the Board of Governors thus spanned 30 years, and for part of this long period, from February 1936 to October 1945, he was President of the Board. His successor as President of the University of Southern California, Dr. Norman Topping, has been appointed to fill his place on the Museum's Board of Governors.



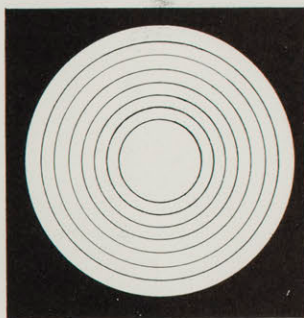
Robert Lavenberg, Assistant Curator of Ichthyology, inspects the recently acquired specimen *Regalecidae*.

A FISH FROM FOLKLORE

Our southern California coast has recently had several very rare and grotesque fishes washed ashore which have been mutilated by thoughtless persons. These oarfish, as they are commonly known, belong to the family of Regalecidae. They are vividly colored with a dorsal fin which resembles a horse with a fiery mane. They are of an unusual shape, frequently attaining a large size and are quite harmless in spite of their appearance. The oarfish has appeared in folklore and other stories which relate its immense size and serpentine shape with visions of sea serpents. Mr. and Mrs. M. G. Hubbell of Malibu recently saved such a fish which has since been given to the Museum by Drs. Vladimer Walters and Boyd Walker of UCLA.



Dru Benefiel



MUSEUM SPOTLIGHT

ROUND THE WORLD TRIP

The Alliance Round the World group left Los Angeles on Sept. 11. Our European Flight into Paris and returning from either Rome or Paris left Los Angeles on Sept. 30. The Orient travelers are presently preparing for departure on November 1.

SAN MIGUEL DIG

An archeological dig, under the direction of Dr. Charles Rozaire, Curator of Archeology, is now underway on San Miguel Island. This work is being carried out with the financial assistance of the National Park Service. This island is of great interest to professionals and has not been systematically explored up to this time. The area is geographically situated so that heavy erosion by wind and water threatens to destroy all evidence of past civilizations. Juan Cabrillo found Indians living on the Island in 1542 and their ancestors, the Canalino Indians, have been traced back to almost 3,000 B.C.

DRU BENEFIEL LEAVES

Mrs. C. Robert Benefiel, Museum Education Assistant, resigned her position as of June 30, 1964, Russell J. Smith, Chief of the Division of Education, announced.

During the six years she was with the Museum Dru Benefiel annually supervised approximately 2500 classes comprising 95,000 students. Among her duties were: contacting school districts and maintaining the appointments schedule; helping train the University students used as class guides; meeting each class at the front door and seeing them properly started on their tour; clarifying any misunderstandings that might arise and keeping the program moving under whatever difficulties. It is a job that requires tact, patience, energy and unfailing good humor,—qualities that Mrs. Benefiel expressed in abundant measure, winning friends for the Museum and cementing relations with educational institutions.

Mrs. Benefiel first came to the Museum in 1954 as a volunteer worker for the Southern California Science Fair. Two years later she was employed by the Science Fair Association, first on a part-time basis and later full-time. In 1958, upon Miss Virginia Stoneman's retirement, Mrs. Benefiel succeeded her as Appointment Secretary. Mrs. Benefiel handled all the orders for the Division of Education and scheduled all Museum activities until the school program became so heavy it required all her time. The title of her position was then changed to conform to her new duties.

Mrs. Benefiel remains in the teaching field and, at the same time, is able to pursue one of her keenest interests in her new position. An enthusiastic pilot, Mrs. Benefiel is now teaching at Gunnell Aviation in Santa Monica, California. Her courses include ground instruction for private, commercial and instrument pilots, with subject matter ranging in the fields of theory of flight, Federal aviation regulations, radio navigation and meteorology. She recently collaborated with Sally M. Broyles, a member of the Museum Alliance, on a book, "Introduction to Aviation."

Dru Benefiel will be missed by her many friends at the Museum for her superior abilities and her personal warmth and graciousness.

Whistles of fired clay representing birds, people, dogs, jaguars, frogs, fruit, supernatural beings and other natural and abstract shapes are known by the thousands from many of the long-gone Indian cultures of ancient America. They range from simple, unpainted, rough-surfaced examples to highly sophisticated, beautifully decorated, polychrome masterpieces of the potter's art. Even many of the delicate, lifelike miniature pottery figurines of Maya priests, warriors and chieftains from the island of Jaina are in reality whistles, with feet, tubular supports or even a shoulder or headdress serving as the mouthpiece. There are also whistles of gold, from Central and South America. No one knows the real significance of this "whistle complex" ranging through the high cultures from Mexico to Peru, and some of the peripheral areas as well; all that can be said with some certainty is that pre-Columbian whistles were not just toys, or even musical instruments alone, but rather served some religious and ritual purposes whose meaning, unfortunately, eludes us. (Figs. 1 and 2).

Interesting and often humorous and charming as are these whistles of countless shapes, no noise-producing ceramics of the pre-Columbian New World are more intriguing, or more ingenious, than the so-called "whistling pots" of Mexico and Peru. These are not simply effigy vessels with a whistle attached, in which a foot, or handle or even an ear is perforated to produce a high-pitched tone when blown by mouth. Numerous examples of such whistling effigy pots are known, as, for example, owl-shaped pots from western Mexico, with whistles that sound hauntingly like the mournful hooting of an owl on its nocturnal mission.

The true "whistling pot," however, is something quite different—highly complex creations of the potter's craft at its best, usually consisting not of one vessel but rather two, joined by a hollow tube. Of the two halves, one is either open-mouthed, or equipped with a long tubular spout (Figs. 3, 4), the other closed except for a tiny aperture, usually incorporated in an effigy figure, so engineered that it whistles when air is forced through it. This may be done either by blowing into the open half of the pot, or—more usually—by pouring liquid, such as water, into the vessel, thus forcing the air trapped inside to escape through the



1

W HISTLING POTS

FROM MEXICO AND PERU

P. T. FURST, *Research Associate in Archaeology*



2



1. Effigy whistles, Archaic Colima, Western Mexico, date unknown but probably dating in the last centuries B.C. Left, 4 1/4" high, right, 3" high. 2. Two bird effigy whistles from Mesoamerica: left, polychrome ocarina from Chiriqui, Panama, date unknown but probably dating to last centuries before the Conquest; right, unpainted horned owl effigy whistle, Archaic Colima, western Mexico, probably dating to the last centuries B.C. Sound of whistle at right actually imitates hooting of owl. Left, 4 3/4" long; right, 5" high. 3. Finely-modelled Peruvian effigy whistling jar with negative decoration representing condors. Recuay culture, made over 2000 years ago. The whistle is located in a rounded spout below the body of the animal. 7" high. 4. Peruvian whistling pot, light ivory-colored. Whistling orifice is located under left wing of bird effigy. Chancay or related culture, north coast of Peru, ca. 1200 A.D.



complex whistling orifice. An almost continuous intermittent soft whistling or gurgling sound can be produced by gently rocking the partially filled vessel back and forth, alternately allowing air to enter and escape again through the orifice.

These unusual vessels present the archaeologist and art historian with some real problems. Just when were they invented, and where? What purpose did they serve? Are they unique to the New World? And, since they are found both in the Mexico-Guatemala region, and in Peru, did they spread from one area to the other—and if so, in which direction? Or could they have been invented independently in both areas?

Twenty years ago, neither Mexican nor Peruvian whistling pots were believed to date earlier than 500-700 A.D. In the past decade, however, our knowledge of the relative chronologies, as well as absolute dates, of the early cultures of Peru and Mexico have been greatly refined. Thanks to improved archaeological techniques and radio-carbon dating, many of the important culture phases have been re-dated far more accurately, and some of them pushed back many centuries. Some early Peruvian cultures, for example, are now known to have flourished almost a thousand years earlier than the dates assigned to them even in some fairly recent literature. Whistling pots, too, have been pushed far back in time, and are now known to have been produced as early as 500 B.C., both in Mesoamerica and the Central Andes. Indeed, they may be older still by several centuries. One of the earliest Mesoamerican specimens was recently uncovered at the site of Chiapa de Corso, Chiapas, southern Mexico, by the New World Archaeological Foundation, in a burial dating from the Late Pre-Classic Escalera phase, dated between 550-450 B.C., according to Carbon-14 calculations. Another early whistling pot came from Tomb 33 at Monte Alban, dating from Phase I, approximately 500 B.C. The latter is illustrated by Ignacio Bernal and Alfonso Caso in their important work, "Urnas de Oaxaca," published in 1952 in Mexico.

The meaning of whistling pots is not known. They are invariably found as grave goods interred with the dead, and it is safe to assume that originally they must have served some ritual purpose. It is also possible that in later times and

in different areas and cultures—for whistling vessels were made all the way from 500 B.C. to 1500 A.D.—the original ritual importance may have been forgotten, and whistling pots simply became a convention, a tradition. Some students have suggested that potters may have sought to prove their skill with these remarkable vessels. Arguing against this is the fact that once the principle is known, the making of a whistling pot presents little difficulty to the skilled potter. For example, fake “pre-Columbian” whistling pots are made today by the thousands in Peru and sold to gullible tourists as the real thing.

So far as we know at present, whistling pots are indigenous—and exclusive—to the New World, the invention of native potters in Peru or Mexico-Guatemala, some 2500 or more years ago. Most authorities would argue against independent invention of so complex a trait in both regions; rather, the idea is believed to have diffused from one area to the other at an early time. Which way, however, is problematical. In the past, Peru was given the credit for the original invention, mainly because of the enormous variety and number of whistling pots found in that area, as against comparatively few examples from Mexico. The area of greatest concentration and variety is thought to be the center of origin; the validity of this theory is, however, open to question. It is quite possible that an object invented in one area and made and used only on rare ceremonial and sacred occasions somehow finds its way to another region where it so intrigues the local population that it is reproduced in great numbers and varieties, but without the sacred meaning its original inventors attached to it. In other words, its rarity in Mexico cannot be taken as a decisive argument against its invention there, particularly in view of the fact that Mexican whistling pots now appear to be not only wide-spread through various cultures, but also as early, or almost as early, as those from Peru.

As much as 20 years ago, the archaeologist A. V. Kidder suggested that despite the abundance of whistling vessels in Peru, the possibility of a north-to-south diffusion of this complex trait should not be ruled out:

“So peculiar and ingenious a device as the whistling pot, and one which appar-

ently served no practical end, is unlikely to have been hit upon more than once,” he wrote in the 1946 Report on the Excavations at Kaminaljuyi, Guatemala, where a fine example of an early whistling pot was found. “It is therefore generally, and probably correctly, been supposed that the Mesoamerican and South American examples must in some way be related; and because of their seemingly greater abundance there, the latter region has usually been considered the place of their invention. This, however, should not be taken for granted. Had we as many thousands of mortuary vessels from Mexico and Guatemala as have come to light in Peru, it might well develop that the percentage of whistling pots is equally high in Mesoamerica.”

The Kaminaljuyu specimen discussed by Kidder is in the shape of a bird, and like all Mesoamerican whistling pots then known (Kidder described 19 examples in his report) it consists of two vessels joined by a hollow tube. The whistling orifice is located at the back of the head of the bird effigy. In the case of the Mesoamerican whistling vessels, the whistling half is almost always either in the form of a complete animal or bird, a human being such as a priest, or a figure perhaps representing a deity, or else it is a closed vessel topped by a miniature figure or head equipped with the whistling orifice. So far as can be determined at present, the range of Mesoamerican whistling pots extends from Michoacan in west-central Mexico to Guatemala and El Salvador; in other words, numerous cultures distributed over a large part of Mesoamerica produced whistling vessels over a long period of time.

Although the principle is always the same, these Mesoamerican vessels vary greatly in form. The most common type has the whistling figure facing forward, with its back to the open vessel (Figs. 5, 6), but others are known in which a seated, hollow human figure holds an open cylindrical vessel to his stomach. The two parts are connected by a hollow tube and the whistling orifice is located in the neck of the figure, just under the chin.

Peruvian whistling pots come in a great variety of forms, but again the principle is the same. Normally they are twin-bodied, with the two halves clearly set apart from each other, but connected by a tube. The two halves are often

topped by tubular spouts, connected by a bridge. One of the spouts is open, the other surmounted by a small figure of a bird, animal or personage containing the whistling aperture. In shape, then, these Peruvian vessels are somewhat different from those of Mesoamerica, but the important principle of the whistling orifice activated by air pressure in one of the two lobes remains identical. It is significant that certain other types of whistling vessels are known from Peru which, in form as well as principle, are almost indistinguishable from the typical Mesoamerican vessels described above. These consist of open-mouthed vessels connected by a hollow tube to an effigy vessel representing a bird or other animal in the round. As Kidder pointed out in 1946, these are not common, but, one would suggest, in view of their close similarity to those found in Mesoamerica, even a few specimens could be significant evidence for inter-American contacts. The case for a direct relationship between the whistling pots of Mesoamerica and Peru was greatly strengthened recently with the publication of several such vessels excavated in an intermediate area, specifically the Quimbaya region of Colombia. Luis Duque Gomez, in a report on Quimbaya archaeology published in Bogota, Colombia, in 1963 reproduced several interesting Quimbaya whistling pots which incorporate elements of both Mesoamerican and Peruvian forms but generally resemble the former more than the latter. One, for example, consists of a bird in the round, with the whistling orifice in the back of the head, connected to a second lobe by a hollow tube at the bottom and a bridge at the top. Another was in the form of a standing human figure, and the third a figure with both animal and human characters. In all these, the second lobe was shaped like a round gourd topped by a tubular spout. No absolute dates are available for these vessels, but their similarity to Mexican pots is striking.

It is also interesting to note that many of the Mesoamerican vessels bear the imprint of the great urban culture of Teotihuacan, in the Valley of Mexico, which flourished in the early centuries of the Christian era, or some 1500 or more years ago. Some of those described in print or examined by this writer in museums and private collections are, indeed, purely Teotihuacan, including sev-



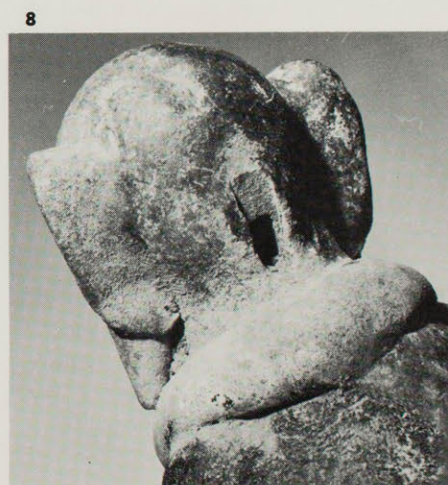
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eral typical "thin orange ware" effigy pots; others, while clearly the product of various local cultures in different periods, incorporate within them certain unmistakably Teotihuacanoid elements, particularly in the shape of the non-whistling half. This is true, for example, of the beautiful and rare monkey effigy whistling pot from Remojades, Vera Cruz (Figs. 7, 8). The general workmanship, type of clay and use of glossy black paint on the monkey effigy are all

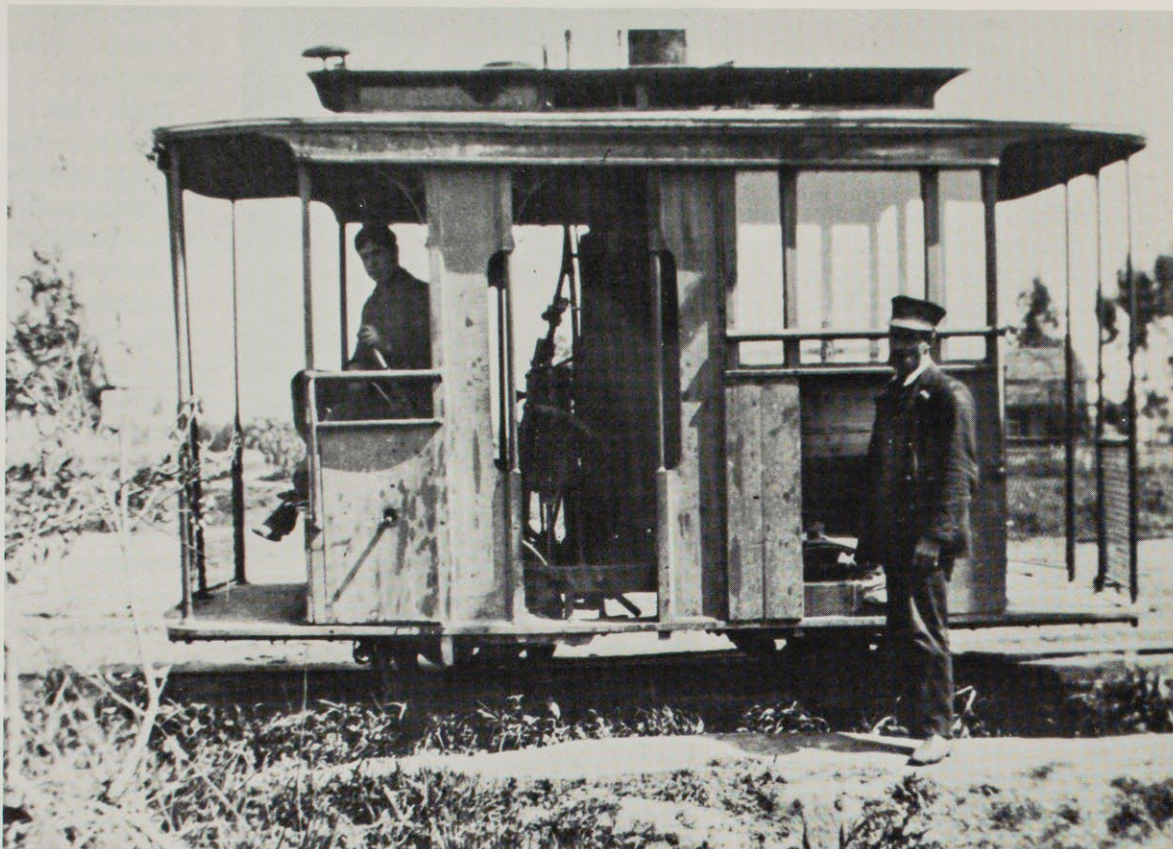
typically Remojades, but the shape of the open vessel with its spout is Teotihuacanoid.

Much more careful study is needed before the temporal and geographical range of Mesoamerican whistling pots and their possible relationship to those of Peru and Colombia are clearly established. To begin with, all known Mesoamerican whistling vessels should be catalogued, and in this endeavor museums and private collectors alike can be of great assistance. This is true especially because many whistling pots may not even be recognized as such, perhaps because the owner is unfamiliar with the principle or with the fact that Mesoamerican whistling pots exist at all, the more so because the tiny whistling orifice is often obscured by hard-caked dirt or lime deposits. This writer, for example, recently identified as a whistling pot of a rare West Mexican type an effigy vessel in a private collection in Los Angeles whose owners were unaware of the nature or archaeological significance of the object in their possession. There is every likelihood that there are many more such unrecognized whistling vessels in private or public hands whose identification might help clarify the problem of pre-Columbian culture contacts.

These, of course, are questions that concern mainly the specialist. But even the non-specialist can, one should think, find excitement and enjoyment in these ingenious creations of the master potters of ancient America who somehow learned to make pottery vessels sing.

5. *Anthropomorphic whistling vessel from Mexico, probably state of Oaxaca or Veracruz. Lips of old man figure are pursed, as though whistling, but actual whistling orifice is located in back of head. 10½" high, 10½" long.* 6. *Mesoamerican whistling pot from highland Guatemala, (from the Irving and Jeannette E. Myers collection). Note similarity to vessel shown in Fig. 5. Height, 8⅝"; length, 9½".* 7. *Rare type of Mesoamerican whistling jar, from Remojades, Veracruz. Delicately modelled monkey effigy is decorated with black paint, with whistle located in back of head. 7½" high, 11" overall length (front of monkey to tip of spout).* 8. *Complexity of whistling orifice in back of monkey's head shows clearly in this closeup photograph.*

steam street- cars



We have been told that “one picture is worth a thousand words.” By the same token, one well chosen museum specimen may be worth many words and many pictures. Thus, in the field of steam streetcars, actual specimens are practically non-existent; so, we must draw on pictures from the Museum’s collection.

The first half of the 19th century saw an explosion of steam power from lowly stationary plants to lordly locomotives which pulled unheard of loads of people and goods over unheard of distances at unheard of speed. However, these were not for crowded city streets. Then the middle of the 19th century saw the steam omnibus take to the rails with great opposition from the drivers of all other vehicles. The familiar horse car, on rails, was the prevailing mode of public transportation in the city. For the passenger it was not only smoother riding than the omnibus, but was also less noisy—no hissing, clanging machinery to contend with!

Small locomotives with their boilers housed in, hopefully not to scare the horses, were built in England in the 1850’s. They were called *steam dummies*. These, however, did not give the horse cars very much competition.

In the 1870’s, the Baldwin Locomotive Company of Philadelphia brought out a very neat little housed-in steam

dummy locomotive. This type was used very extensively in San Francisco and in San Diego and surrounding areas, particularly Coronado. These continued operating up to the turn of the century, at which time they were being crowded out by the electric trolley car. The only steam dummy that the writer had the privilege to see and ride behind ran on a short line from San Jose to Alum Rock Park about 1900.

Not a single specimen of the above is known to exist, though a much larger housed-in dummy that was used on the San Bernardino Motor Road for fair-sized trains exists. It was inherited with the absorption of this road by the Southern Pacific and given their No. 20. This engine, with the housing over the boiler removed, is at Travel Town and should be restored to its original form.

One of the first steam streetcars in Los Angeles ran from the end of the Temple Street cable-car line at Hoover Street to the East Hollywood foothills. Its motive power was a small saddle-tank contractor’s dinkey. The car was built of two former horse cars spliced together with an open section between them.

A steam streetcar, which was claimed to be the first oil-burning locomotive in the country, ran between Pomona and North Pomona before the turn of the century. It was a single unit with one

compartment for passengers and one for the vertical boiler and engine. Another ran between Santa Ana and Orange about the same time. It was probably constructed from a fairly large open horse car with a seat near the center removed to make room for the vertical boiler and engine.

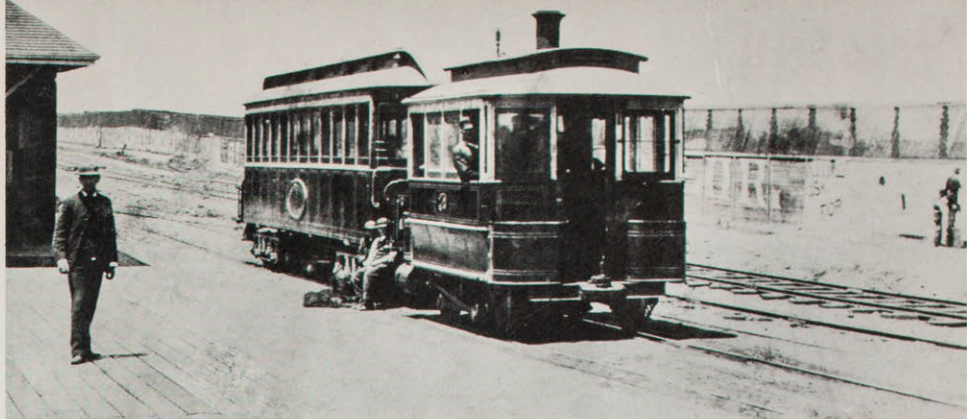
Two dummy steam streetcars that ran in Los Angeles about 1900 were built by using cable-car dummies as a starter and installing vertical boiler engines. This made them quite different in appearance. One of these ran on Santa Fe Avenue between 9th Street and Edwin Street (now 25th Street).

During the boom of Venice, California, in the early 1900’s, a fairly large amusement park type of steam train furnished streetcar service to the homes along the canal.

Very little is generally known about these steam streetcars, but transportation for the early southern Californian was made a little easier by this ingenious invention.

RANSOM MATTHEWS
*Research Associate
in Mechanical Sciences*

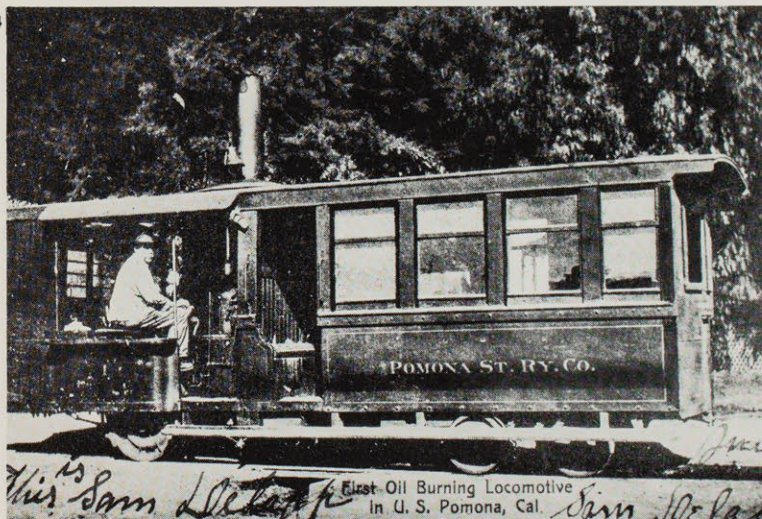
1. STEAM DUMMY OF THE WM. H. BURKHARDT LINE. Steam dummy of the Wm. H. Burkhardt line on Santa Fe Ave., Los Angeles, California, from 9th Street to Edwin Street (now 25th Street) constructed from an old cable-car dummy and a steam-hoisting engine. The very light track was laid and maintained by the owner and his wife. Irregularities of the line made little difference as the speed was only about five miles per hour. The fare was 5 cents. Original 2" x 3" picture taken about 1903 by Fred J. Schumacher. 2. GEARY STREET PARK & OCEAN RY., SAN FRANCISCO, CALIFORNIA, 1880'S. Typical of the little Baldwin Locomotive Company steam dummies which were used on other lines in San Francisco, as well as Alum Rock Park, San Jose, and all around the San Diego area. They showed a factory-built finish that differentiated them from the rough and ready homespun design finish of those built and used around Los Angeles. 3. SOUTHERN PACIFIC NO. 20. One of the largest housed-in steam dummies. Obtained by Southern Pacific from the San Bernardino Motor Road when that line was absorbed. The design is similar to that of the streetcar dummies, though it was used on small freight trains and probably not in streetcar service. However, it is pictured as the only known survivor of this type of locomotive. The housing over the boiler has been removed and should be replaced. It is now at Travel Town. 4. POMONA-NORTH POMONA STEAM DUMMY. CIRCA 1880'S OR '90'S. One of several little steam streetcars built and operated in the Los Angeles vicinity. From an old post card lent for copy by the widow of Sam Delapp. 5. The little amusement park type of steam train that served as a streetcar for the people living along the canal at Venice, California. Early 1900's. 6. TEMPLE AND CORONADO. A little dummy R.R. that ran from the end of the



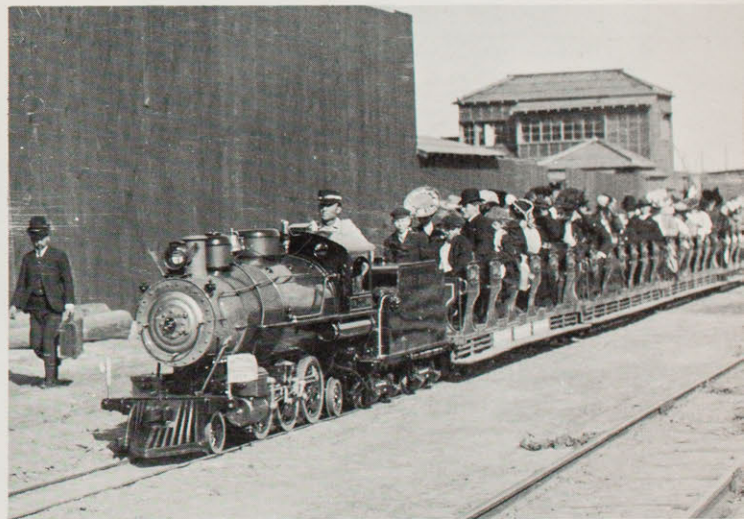
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This is Sam Delapp's First Oil Burning Locomotive in U. S. Pomona, Cal. Sam Delapp



Temple Street Cable Ry. at Hoover Street to the foothills at East Hollywood. Engineer was 18 years old and fireman brother, 16. Date not given, but probably about 1890. The locomotive is a typical contractor's dinkey, while the car reflects a trend in Los Angeles transportation. When horse power was replaced, the cars were often used with the new motive power. Here we have two ex-horse cars spliced together with an open section between them. The two little chimneys on the roof are ventilators for the kerosene lamps. C.C. Pierce photo 7065.



6



AS THE CAMERA SAW THE PLAZA *a Hundred Years Ago*

The earliest known photographs of Los Angeles in the photographic archives of the History Division are an eloquent testimony of the record of the fantastic changes in the pueblo of Los Angeles in the past 100 years.

A look backward into time is always unbelievable. The unblinking, unbiased photograph of long ago makes this effort a bit more credible. We are lucky that our growing collection of old photographs of Los Angeles permits us to take a close, continuous look at the way our city has grown and changed for about 100 years.

The discovery of the photographic process in 1839 ushered in the now well-known daguerreotype. (See *Quarterly*—Vol. 3—No. 1. "Mirror With the Memory.") Literally millions of these earliest photographs were taken in the United States between 1840 and 1860. Every

type of subject was fair game. People, as well as places, were all captured on the silver-plated sheets of copper. Views of all of the important cities were made and widely distributed. By now, famous panoramas, involving as many as seven individual daguerreotype plates of such cities as San Francisco and Cincinnati, exhibited in the recent Museum exhibition of daguerreotypes, as well as New York, and others have been found. As daguerreotypes were not expensive, every individual who could afford them, famous or otherwise, was photographed.

Many portraits of early Los Angelenos, men, women and children, have survived and are in our collections. A curious fact is that not a *single* daguerreotype view of Los Angeles in those early days has yet been discovered.

Thus, our earliest photographic records of the city begin about 1865. As the

1. An early view of the Plaza about 1875, showing the newly created circular Plaza, the Pico House, the Signoret House at the far right, as well as Ocampo's "little plaza" next to the Pico House. 2. The Chinese in gala dress form for their participation in a fiesta parade. 3. A view of the Plaza from Fort Moore Hill, showing the Plaza Church, the Church gardens, the "new" Plaza, as well as the Pico House and the Lugo and Del Valle houses. 4. The junction of North Main,



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Spring and Temple Streets, showing the original two-story adobe Temple Block in the left foreground. This photo is believed to show Los Angeles in 1864. 5. The Downey Block on North Spring Street at Temple, in 1873. 6. The Plaza Church, the Pico House and North Main Street looking south in Los Angeles, 1873. In the distance at the right can be seen the newly built Temple Block, as well as the Court House.



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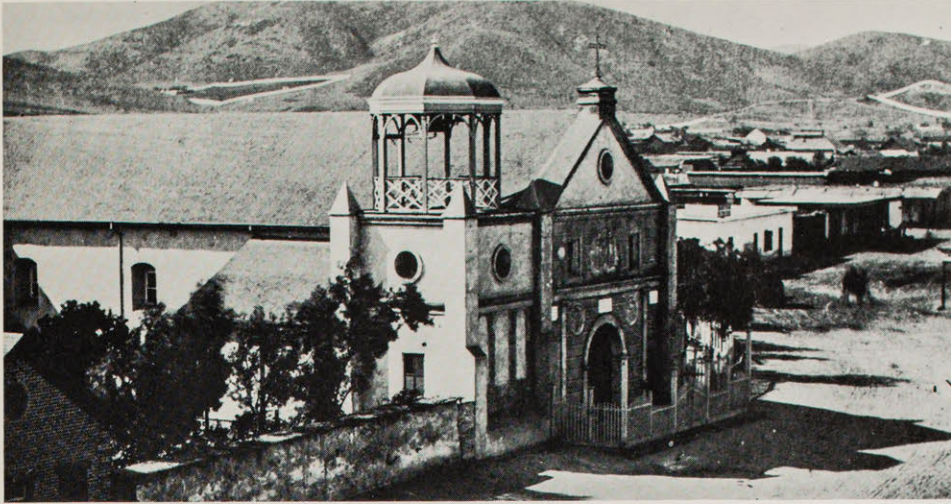
Plaza was the center of the budding pueblo, it was most frequently photographed. The Calle Principale, or what we now know as Main Street, was the next most popular "shooting location" for the view photographer. As the town expanded south and the junction of Main and Spring Streets at Temple became the new business center, it, too, became a popular "view" for the early Los Angeles photographer. The imposing Temple Block and the two-storied, veranda-shaded Downey Block make our positive identification easier in these photos. It is in these photos that we see the business signs of our early photographers: Wm. Godfrey in the Sunbeam Gallery, Henri Penelon in the Downey Block in a studio to be used in turn by Penelon, Francis Parker and Henry T. Payne. The Temple Block in turn housed Mr. Valentin Wolfenstein, the most fashionable portrait photographer of those early days in Los Angeles.

The 100-year celebration of the American Revolution of 1776 in Los Angeles was much photographed and affords us a detailed look at the city in

1876.

Our photos enable us to see the Americanization of this once Mexican pueblo. The hometown styles in architecture imported to Los Angeles by its newly arrived "immigrants" from Europe, as well as the eastern United States, are all faithfully mirrored here. We can see the Plaza transformed from a dusty square, crisscrossed with random footpaths to an orderly, grass planted, park-like plaza. As tree seedlings are planted, we see the Plaza fenced in, gas lamps erected in the four corners and the emergence of the Plaza as a beauty spot. Soon after, the square, brick water reservoir in the center of the Plaza is removed as the beginnings of a modern water distribution system is started in Los Angeles. The square Plaza is reshaped as a circular area by the addition of a circular fence, new plantings within the Plaza center conform to the new shape, and a handsome, cupola-covered bandstand arises directly in the center.

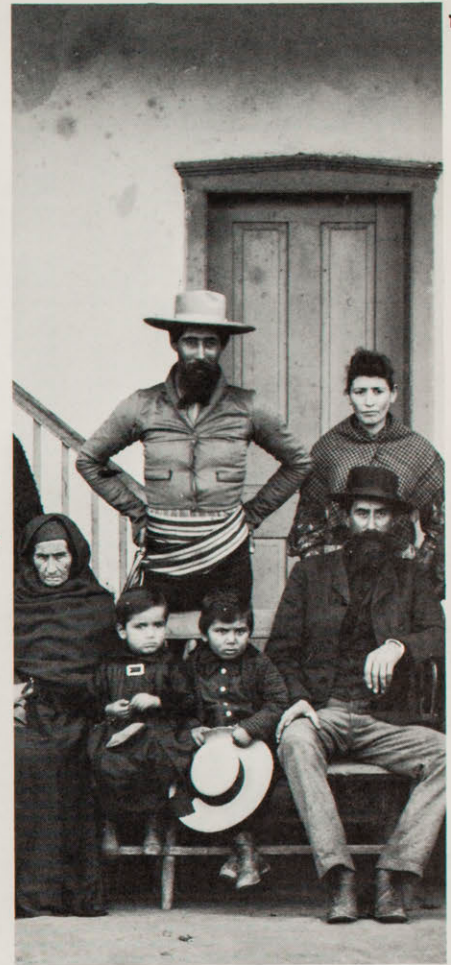
As the original flat-roofed, tar-covered adobe gives way to the new architecture, we can follow the process in our



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old photographs. The old adobe of Carrillo is torn down to build the Pico House in late 1868. Still standing, it is a vivid reminder of the opulence in 1870 of the good life in Los Angeles.

We may see the Plaza Church growing, changing as the years rushed by. We can follow the replacement of the original flat "brea" roof with the now familiar gables, the removal of the original bell tower, the additions of enlarged facilities, the orderly development of the Church gardens, as well as the growing encroachment of the commercial city. We may trace the growth of the seedling orange trees in the Church garden and imagine the rich perfume they added to the atmosphere of the Plaza.

The homes of the distinguished ones, the Lugos, the Carrillos, the Picos, the Ocampos, the Del Valles are beginning to be transformed into commercial stores and warehouses . . . never to be seen again. The lovely sights and sounds of pueblo life are almost all gone. The magnificently costumed Don and his Senora are no more. The gay, giddy fandangoes and *bailes* of yesterday are like-

wise gone forever. The patient, ancient skill of making adobe brick—the basic building stone of the ancient Southwest—is fast disappearing. The grinding of corn by hand on the stone metate for tortillas, the cockfighting, the fierce betting in Ocampo's "little" plaza, the courting, the singing—all the lovely sights and sounds of our little pueblo's romantic past—all these have now forever disappeared.

It is left now only for these old negatives, these old prints, to try to recapture at least the look of those days, and perhaps a little of its feeling. Patiently acquired by the History Division, carefully restored, copied, and printed, a few of them have been reproduced here to recreate a bit of the now little-known and wonderful days when our Plaza was the busy center of our present-day metropolitan Los Angeles. Happily, this Plaza is presently undergoing a serious restoration to some of its former appearance.

ROBERT WEINSTEIN
Research Associate
in Photography

7. Main Street looking north in 1870. The Downey Block at the left houses in its upstairs offices the Photographic Parlors of Henri Penelon, pioneer Los Angeles photographer and painter. 8. In the ancient manner, she is grinding corn for tortillas on the stone metate. 9. A closeup view of the Plaza Church between 1864 and 1869. The three "archways" under the cupola on the front face of the church mark the former niches in which the church bells originally hung. North Main Street marks the beginning of Sonoratown stretching away in the distance. 10. View in 1888 showing the Downey Block, the Temple Block and a general view of the growing "business downtown section." 11. A typical family of Californios posing for the family photograph in the courtyard of a ranch. The costumes are typical (detail).

NEW MEMBERSHIPS IN THE MUSEUM ALLIANCE

19^{july}
63
-19
64^{june}

It is with pleasure that we publish the following list of 1700 new members for the past fiscal year. This number is over twice that of any year during the history of our parent organization, the Museum Association, which served the museum for science, history and art for 18 years.

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